



PASSPORT TO CULTURE

5th Anniversary Season

2001-2002

Teacher's Resource Guide for

A JOYOUS GOSPEL HOLIDAY

Nancey Jackson-Johnson, Donald Malloy, and the NJPAC Jubilation Choir and Band

Grades 6-12



HOLLANDER PHOTOGRAPHIC SERVICES

A Joyous Gospel Holiday features the New Jersey Performing Arts Center Jubilation Choir under the direction of Stefanie R. Minatee, the NJPAC Jubilation Band, and guest artists Nancey Jackson-Johnson and Donald Malloy, lifting their spirited voices in song to celebrate the holiday season. The performance includes African American sacred music and holiday standards that will bring joy and musical cheer to audiences at this festive time of the year.



The New Jersey Performing Arts Center (NJPAC) Arts Education Department presents the *Verizon Passport to Culture SchoolTime Performance Series*.

With *Passport to Culture*, Verizon and NJPAC open up a world of culture to you and your students, offering the best in live performance from a wide diversity of traditions and disciplines. At NJPAC's state-of-the-art facility in Newark, with the support of Verizon, the SchoolTime Performance Series enriches the lives of New Jersey's students and teachers by inviting them to see, feel, and hear the joy of artistic expression. The exciting roster of performances ranges from performers of national and international renown to the most successful New Jersey companies. Meet-the-artist sessions and NJPAC tours are available to expand the arts adventure.

To help you enhance the live performance experience for your students, NJPAC provides this Teacher's Resource Guide and professional development workshops designed to reinforce the educational value of each program.

The *Verizon Passport to Culture SchoolTime Performance Series* can make a world of difference - to your students and to you - right here in New Jersey, at NJPAC.

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TO TEACHERS AND PARENTS:

The resource guide accompanying each performance is designed:

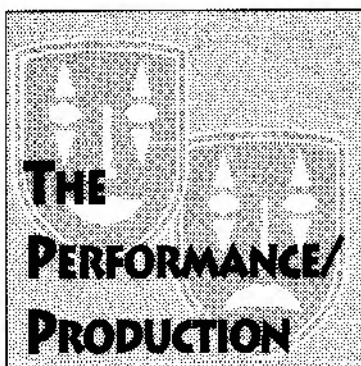
- to maximize students' enjoyment and appreciation of the performing arts;
- to extend the impact of the performance by providing discussion ideas, activities, and further reading that promote learning across the curriculum;
- to promote arts literacy by expanding students' knowledge of music, dance, and theater;
- to illustrate that the arts are a legacy reflecting the traditional values, customs, beliefs, expressions, and reflections of a culture;
- to use the arts to teach about the cultures of other people and to celebrate students' own heritage through self-expression;
- to reinforce the New Jersey Department of Education's Core Curriculum Content Standards in the arts.

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THE NEW JERSEY CORE CURRICULUM CONTENT STANDARDS

A Joyous Gospel Holiday coupled with this guide's suggested pre- and post-performance activities and discussion topics offers ample opportunities to implement the Arts Standards, grades 6-12. Students will increase their aesthetic awareness through the exploration of gospel and traditional holiday music, as well as through discussion of musical styles, presentation techniques, and the function of music in society. They will hone their perceptual, intellectual, physical, and technical skills by creating their own music and movement as a reflective response to the performance. Discussion about and expectation of appropriate behavior at a concert performance will help polish social skills. Reviewing and evaluating the performance will create critiquing opportunities, which develop verbal and written communication skills. Learning about varied holiday traditions and practices expands students' knowledge and understanding of other cultures. It also increases awareness of and pride in their own traditions. The study of African American music with an emphasis on gospel forms allows students to understand that this music developed in response to historic social, political, and religious conditions and continues to evolve today as a reflection of contemporary society.

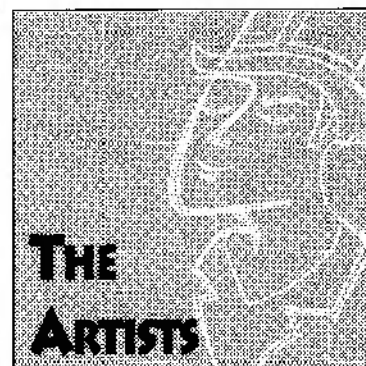


A Joyous Gospel Holiday combines African American sacred music and Christmas standards in a jubilant celebration of the holiday season. The festivities spotlight the soul-stirring sounds of Nancey Jackson-Johnson and Donald Malloy, as well as the spirited music of the NJPAC Jubilation Choir conducted by Stefanie R. Minatee and the NJPAC Jubilation Band.

The NJPAC Jubilation Band opens *A Joyous Gospel Holiday* with a medley of holiday standards. The NJPAC Jubilation Choir follows with *Let the Praise Begin*, written by Fred Hammond, a gospel music icon who works primarily in the contemporary idiom as musical artist, writer, and musician. A lively piece, its contrasting rhythms and many melody changes perfectly showcase the choir's musical skills. The group will also sing *Hold On*, as recorded by Sounds of Blackness. With a funky gospel rhythm and standard but lively vocals, this musical testament fea-

tures signature gospel elements of call-and-response and syncopation while urging steadfastness of faith despite all adversity. Another choir selection, *Great Is Your Mercy* as recorded by Donnie McClurkin, is a love song to God, expressing thanks for the daily strength, provision, and power He gives. Several soloists are highlighted in this work, as are the gospel elements of improvisation and melisma. The choir's stirring rendition of *The First Noel* chronicles the first Christmas.

In addition to inspiring solos from both Nancey Jackson-Johnson and Donald Malloy, Ms. Jackson-Johnson will sing *Lead Me to the Rock* with the choir, a musical admonition to seek God's guidance and strength daily. A duet by the two acclaimed gospel vocalists, *Lord, Lift Us Up Where We Belong*, implores God to take all believers to a higher spiritual plain, as the choir joins them in this soaring anthem.



Nancey Jackson-Johnson was born in Newark, NJ, the youngest of six children. She started singing as a youngster in the choir of St. John's Methodist Episcopal Reformed Church, where her Father still pastors today.

As her talent blossomed, Ms Jackson-Johnson became a guest soloist with Bishop Jeff Banks and the Revival Temple Mass Choir. She also sang back-grounds for acclaimed artists such as Donnie McClurkin,



Nancey Jackson-Johnson Dorothy Norwood, Walter Hawkins, Celin Dion, and Mariah Carey, while continuing to pursue a solo career. She appeared frequently on national television programs, such as the 1994 Grammy Awards Show, the David Letterman Show and the Rosie O'Donnell Show, and made music videos and commercials.

As her devotion to Jesus Christ matured, Nancey Jackson-Johnson realized that singing gospel was her calling, her ministry. She also recognized that the ministry comes first, then the music.

Her 1997 debut album, "Free, Yes I'm Free," celebrated her liberation from

THE ARTISTS (continued)

sin and fear, which had kept her from God. Her 1999 release, "Relationship," is about building and nurturing a relationship with Jesus. In recordings and performance, her styling ranges from traditional to contemporary urban gospel, from R&B to jazz. However, the music is always unmistakably a vehicle for the message of Jesus.

A 1999 Stellar Award nominee for Contemporary Female Artist of the Year, Ms. Jackson-Johnson has made two videos, "Free, Yes I'm Free" and "Crazy Praise." She has ministered throughout the United States at major church and church youth conferences and appeared at varied events extolling the word of God through music. Nancey Jackson-Johnson currently resides in Freehold, NJ.

Donald Malloy began singing in church at age six, when his Mother put him up front in the midst of a Sunday service and said, "Boy, you better sing." Now the father of two and a resident of Irvington, NJ, Malloy has been singing ever since.



Donald Malloy

Although a native of Cheraw, SC, Donald Malloy's first success came with a Newark-based group, The Voices of Unity, and their recording "I'm Heaven Bound." His outstanding lead vocals, distinctive style, and on-stage charisma led to a solo contract with Prelude Records in 1986.

In a career spanning two decades, he has collaborated, recorded and/or performed with many gospel notables including Rev. James Cleveland, Dorothy Norwood, Tramaine Hawkins, and Richard Smallwood.

He has recorded with the NJ Mass Choir and appeared as special guest artist on five releases with Bishop Jeff Banks and the Revival Temple Mass Choir and with the Georgia Mass Choir. "Jesus Reigns" (1999) is his fifth solo album and he is preparing a sixth.

The recipient of many awards, Malloy was named NJ Male Vocalist of the Year by the NJ State Gospel Music Association in 1989 and earned a Dove nomination in 1991 for "There Is No Limit." His 1993 "Everything Will Be All Right" earned a Stellar Award nomination and hit Billboard's Top 40. His video commercial for Volkswagen is currently airing in six countries. He also recorded urban hymns and praise songs for a recent Japanese release. Donald Malloy appears widely with his group, Praise Fellowship Music Ministries.

Stefanie R. Minatee, director of the NJPAC Jubilation Choir, received her B.A. in Music Performance from Kean University, in Union, NJ, and a B.A. in Religious Education from Union Bible College, in Orlando, FL. She presently teaches vocal music at Plainfield High School in Plainfield,

NJ. Listed in the 2000 edition of Who's Who Among America's High School Teachers, Ms. Minatee is the 1992 recipient of the Wesely Horne Excellence in Education Award presented by Frontiers International. She is also an artist-in-residence for the NJ State Council on the Arts.

Her compositions, which have been recorded by many artists, number more than 100 songs, including music for theater productions, children's tunes, message songs, pop literature, and gospel songs. A licensed evangelist and associate minister at the First Baptist

Church of Nutley, NJ, Ms. Minatee is also a frequent guest preacher. She has worked with and recorded with both sacred and secular artists such as Ben E. King, Queen Latifah, Cissy Houston, Walter Hawkins, Albertina Walker, Dorothy Norwood, and Rev. Lawrence Roberts.

The NJPAC Jubilation Choir, established in October 1998 under the auspices of the Center's Arts Education Department, is dedicated to performing African American sacred music with an emphasis on the gospel tradition. The choir reflects NJPAC's mission of upholding high standards of performance and presenting the state's finest artists. The choir members range from 16 to 80 years of age and hail from nine counties in New Jersey as well as from New York City. Of the 120 voices that comprise the NJPAC

Jubilation Choir, 18 are drawn from NJPAC staff members or volunteers. The choir has performed with Cissy Houston, Shirley Caesar, Walter Hawkins, Queen Latifah, Isaac Hayes, Michael Bolton, Donnie McClurkin, Natalie Cole, and the Jenny Burton

Experience. Last year the choir appeared at the Tilles Center on the C.W. Post campus of Long Island University.

The NJPAC Jubilation Band includes Alan R. Cherry, leader/keyboards; Michael Westbrooks, organ; Kevin Parker, bass; and Reggie Qualls, drums, who have been performing together as this group for three years. Individually gifted musicians, they have all played for over 20 years with prominent sacred and secular artists.



Stefanie R. Minatee

ELEMENTS OF A MUSIC PERFORMANCE

arrangement - a new adaptation and orchestration of an already existing musical piece.

band - a group of musicians organized to play together, usually on woodwind, brass, and percussion instruments.

chord - three or more tones having a harmonic relation to each other and played or sounded together.

chorus - the part of a song or piece of music that is repeated at intervals.

composer - a person who writes music.

gospel - a form of vocal music originally developed in the African American Baptist churches of the southern United States that incorporates elements of African rhythm and music, expressive singing, and, often, musical accompaniment. (See "Customs, Cultures, and Social Forces," pg. 6.)

harmony - the result of certain musical intervals or chords which relate to each other and sound pleasing.

lyrics - the words of a song.

melisma - the singing of several notes on one syllable.

melody - an organized succession of single musical tones arranged in a related and recognizable pattern.

music - the resonant tones and vibrations that emanate from one or more voices and/or instruments.

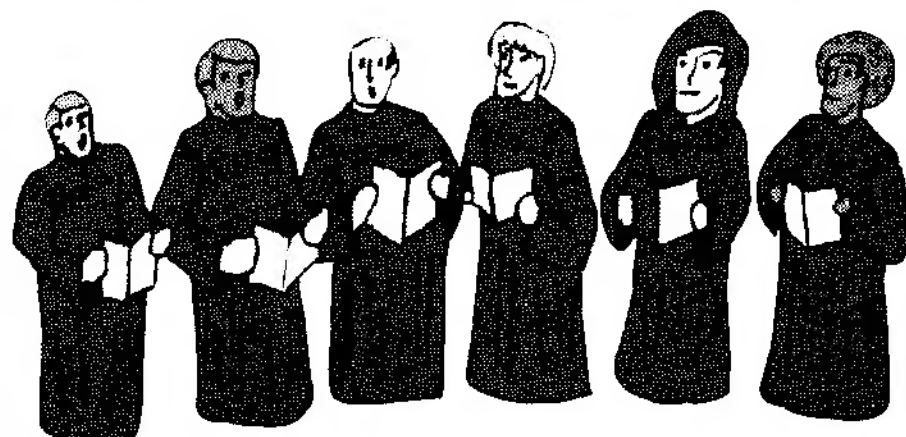
musical director - a person who oversees all aspects of a vocal or instrumental ensemble, often serving as its conductor.

percussion - a group of musical instruments in which music is made by beating or striking the musical instrument. The most common percussion instrument is the drum.

repertoire - the complete list of dramas, operas, dances, songs, or musical works available for a performance by an individual or a group at a given time.

rhythm - a regular pattern produced by the length of strong and weak musical sounds at a particular speed or tempo.

solo - a performance by one person.



SOME GOSPEL NOTABLES

Gospel music has evolved through the artistry and spiritual devotion of many singers, composers, and ministers, a few of whom are listed below.

Thomas Andrew Dorsey (1899-



1993) is known as the Father of Gospel Music. Born in Villa Rica, GA, he was the son of a minister and an organist. He studied briefly at the Chicago College of Composition and Arranging, and played jazz during his early years as a musician. However, after a nervous breakdown, he returned to the music of his Christian roots. He published over 500 gospel songs including *Precious Lord*, traveled around the country teaching them, and opened the first publishing company for African American gospel music.

Mahalia Jackson



(1911-1972) grew up in a tight-knit family of devout Baptists. By the age of 12, she distinguished herself as a member of a junior choir. Early seminal influences included the music she heard coming from a sanctified church in her neighborhood and recordings of popular blues singers of the time. By age 15, her alto voice and distinctive style were fully developed. From Bessie Smith, she borrowed a deep and dark resonance that complemented her own timbre; from the Baptist tradition, she wove the moaning and bending

(continued on page 6)

of notes; and from the sanctified church, she adopted the full-throated singing style that comes from being filled with the spirit.

James Cleveland (1931-1991) was a gospel singer, pianist, composer, and conductor. Born in Chicago, he began piano lessons at the age of five. By the age of eight, he was a soloist in Thomas Dorsey's Junior Gospel Choir at the Pilgrim Baptist Church. As a teenager, he composed his first gospel song, *Grace Is Sufficient*, which is now part of standard gospel repertoire. He preferred the call-and-response delivery when singing and composed over 500 gospel selections. He organized the Gospel Music Workshop of America, which by 1980 had several hundred thousand members.

Shirley Caesar is a native of Durham,

NC. Known by the age of ten as "Baby Shirley, The Gospel Singer," she is currently considered "The First Lady of Gospel." She has an extensive range, sings high alto with a rapid and agile vibrato, and has a mesmerizing vocal style like that of a preacher. An evangelist, she is the pastor of Mount Calvary Work of Faith Church in Durham, NC.

Charles Albert Tindley (1851-1933)

was an intellectual, preacher, orator, civil rights leader, and caretaker of the downtrodden. Born in Berlin, MD, he taught himself to

read and write. Passing his ministerial examination in 1885, he pastored churches in Cape May, NJ and Philadelphia. He composed over 45 gospel songs, the most popular being *Some Day*, *Stand by Me*, and *Leave It There*.

The Dixie Hummingbirds, a group organized by James Davis in Greenville, SC, were heavily influenced by jazz and show tunes. The lead singer originated the practices of running up and down the aisles, jumping from the stage, and spinning around without sacrificing the musical sound, thus becoming the model for many rhythm and blues singers from Jackie Wilson to the Temptations. The group's recordings included *Lord, Come See About Me*; *Search Me Lord*; *Jesus Will Answer Prayer*; and *Dear Lord, Look Down Upon Me*.

Clara Ward and the Ward Singers began recording in 1947. *Surely God Is Able* is one of their most popular songs. The singers set the standard for female gospel



groups through their vocal arrangements, by performing in sequined gowns, and by traveling in Cadillacs with trailers. Clara Ward influenced many gospel and soul singers including Aretha Franklin and Della Reese.

CUSTOMS, CULTURES, AND SOCIAL FORCES

THE ORIGINS OF GOSPEL MUSIC

The origins of gospel music lie within the history, development, and continuum of the African American musical tradition, which has its roots in the various ethnic groups of Africa. Though these groups may differ in name or language, they have similarities that serve as the foundation for traditional African culture. For example, music and song play an integral role in each ethnic group, documenting the history, thoughts, feelings, opinions, and values of the society.

The effect of this commonality was seen on ships carrying enslaved African people to the New World. No two Africans from the same ethnic group were boarded together, thereby insuring that shipmates could not communicate verbally and plan an insurrection. However, the Africans communicated through rhythmic moaning and chanting that spoke directly to issues they faced in common: degradation, humiliation, and enslavement. On Southern plantations in America, the chants became field hollers as enslaved African Americans moaned out their sorrows, while laboring in fields.

To circumvent the abolitionist movement, which asserted the inhumanity of slavery, plantation owners sought to give their bondmen and bondwomen religious instruction. Enslaved African Americans were introduced to Christianity in the early 1700s during

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The Great Awakening. They sang Protestant hymns in the manner that they witnessed during plantation services led by white ministers. Although plantation owners included their charges in these religious services, the Black churchgoers were segregated from their white counterparts, a practice continued in churches until the early 20th century. The custom of "lining the hymn" was called "raising the hymn" by enslaved African Americans and constituted a song leader singing a line of the hymn immediately followed by the congregation singing the same line:

Leader: Praise God, from whom all blessings flow;

Congregation: Praise God, from whom all blessings flow.

Around the turn of the 19th century, a new type of song entered the African American musical repertoire. This music was inspired in part by the Second Great Awakening that ushered in the camp meeting revival, a series of nightly church services. Although such gatherings often featured a prominent minister and invited singers and choirs, in the early days there were no special vocalists. Congregational music and song were integral parts of the service. As a revival's purpose is to assist those seeking redemption from sin, the visiting ministers encouraged singing, shouting, and leaping for joy to support and affirm conversion. The songs were also set to a tempo that enslaved African Americans accentuated with a slide and stomping motion, usually performed in a circle and known as the ring shout. By the late 1800s, the ring shout was no longer practiced. However, its fervor, blended with indigenous African musical expression, had already given

rise to the spiritual. Many of these songs spoke of going to heaven as a means of gaining freedom from earthly woes. References to oppression, discrimination, and the struggle to survive were common themes as expressed in the following song:

Nobody knows the trouble I see,
Nobody knows my sorrow;
Nobody knows the trouble I see,
Glory hallelujah.

Some songs had an encoded message. The words to the following spiritual signaled that the underground railroad, a secret system that carried enslaved runaways to freedom, was coming through town.

Swing low, sweet chariot,
Coming for to carry me home;

Often the enslaved African Americans not only adopted Old Testament heroes and celebrated them in song but also aligned their plight with that of the biblical figure. In the following spiritual, Moses became the abolitionist, the Israelites were equated with the enslaved, and Pharaoh became the slave owner:

Go down, Moses, way down in
Egypt's land,
Tell old Pharaoh to let my people go.

Enslaved African Americans never responded with total passivity to their situation. They protested their servitude by work slow downs, breaking farm equipment, escaping, poisoning their owners, and burning down plan-

tations. As their protest and that of the abolitionists increased, and as the Civil War raged on, many of the enslaved felt strongly that earthly freedom was soon to come. Songs of celebration spoke of the anticipated freedom:

In that great gettin' up morning,
Fare ye well, fare ye well;

The melodies of these religious folk-songs had only a few tones, often as few as five. These melodies were coupled with blue or flattened notes that later became the principal element of the music known as the blues. Though the harmonies were reminiscent of Protestant hymns, the songs' rhythms were the intricate patterns remembered and passed down from their African ancestry. It was common to divide the song into two parts: one for the leader; the other for the remaining singers. This call and response format was also carried over from traditional African customs.

Leader: There is power,
Others: Power,
Leader: Power,
Others: Power,
Leader: Wonder working power. In the blood,
Others: In the blood of the lamb,
Leader: Of the lamb,
Others: In the blood of the lamb,

It is unknown exactly how and when many of these early spirituals were written. However, William Frances Allen reported in *Slave Songs of the United States* the following account by a former enslaved individual documented in 1867:

My master call me up, and order me a short peck of corn and a hundred lash. My friends see it, and is sorry for me.

When dey come to de praise-meeting dat night dey sing about it. Some's very good singers and know how; and dey work it in-work it in, you know, till they get it right; and dat's de way.

In *Black American Music: A History*, author Eileen Southern states that many of these songs were probably written first by congregations in African American churches in the North. She goes on to say that the congregations used the "sense" of some Protestant hymn and "reworked the text to fit their needs but supplied original melody and harmony." In either case, it is important to note that the African American spiritual was the predominant force in shaping the composition and singing style of African American sacred music. The spiritual also became the first music considered "American" by people outside of the United States.

In the last quarter of the 19th century, white composers began to publish what they considered gospel hymns. However, these hymns were always sung with the same notes, chords, and rhythms, leaving no room for improvisation, a characteristic of African American musical style. By 1900, the improvisational singing style was firmly rooted in most African American religious services across the country.

In 1903, a white minister, Charles Parkham, opened a Bible School in Houston, TX. African Americans were invited to attend, although they were segregated from their white brethren. While white Methodists were attracted to the services, they were also embarrassed by the

zeal and frenzy of these Holiness rites. The theology, however, attracted African Americans including William Joseph Seymour. In 1906, he relocated to Los Angeles to pastor a small church of Holiness members. He began a series of sermons that addressed the doctrine of the Holy Ghost and that postulated the notion of speaking in tongues. Seymour considered himself and his congregation Pentecostal. Characteristics of their faith included shouting, a holy dance mentioned in Psalm 149:3; humiliation through washing one another's feet, based on John 13:5; and experiencing visions and trances. Such practices were reflected in services at Seymour's Azuza Street Revival, named for the street where the church meetings were held.

This revival differed from previous ones in four important ways: it was initiated by and for African Americans; the main goal of the revival was to become "saved, sanctified, and filled with the

Holy Ghost;" African Americans involved whites in the service and insisted on complete interracial participation; and the principal music that was sung during the services reflected African American musical sensibilities. The

Azuza Street Revivals were a primary catalyst in the formation of gospel music. They also ushered the Holiness faction into theology.

By the 1930s, Pentecostalism had become engrained in African American



William Joseph Seymour

communities, appealing to those who felt the Baptist and Methodist denominations did not satisfy their spiritual needs. This group of worshippers separated themselves from other denominations and created a service style, music, language, behavior,

dress, and perspective regarding their place among Christians. In addition, they chose gospel music as the illuminating force to accompany their services, which were characterized by jubilant singing, hand clapping, foot stomping, dramatic testimonies, and beating of drums, tambourines, and triangles. Pots, pans, and washboards were also used when professional instruments were not available.

Authentic gospel music was being recorded by major record companies, such as Okeh, RCA, Victor, Paramount, and Columbia by the mid 1920s. The many "race records," recordings featuring African American artists produced between 1924 and 1949, testify to gospel's popularity among African Americans as well as whites' fascination with the music.

Many individual singers and quartets, singing clergy, and jubilee singers helped make gospel music popular. Sunday afternoon gospel concerts became a fixture in Baptist and Pentecostal churches by the 1940s. Since then, gospel music has evolved from churches and radio to Broadway musicals and the international music scene. Its contemporary sound has been blended with jazz, rhythm and blues, and hip hop. Gospel music has been transformed, transmuted, and synthesized, becoming a part of the overall fabric of American music.

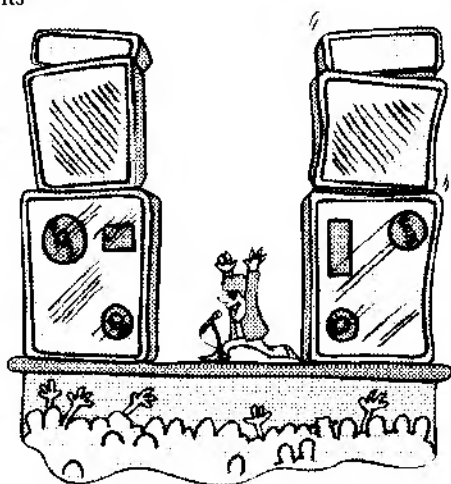


BEFORE THE PERFORMANCE

1. Ask students what they know about gospel music. Discuss how this music came to be and how it has changed over the years. (See "Customs, Cultures, and Social Forces," pg. 6.)(1.1, 1.5)*

2. Familiarize students with the types of music that they will hear at the concert. Discuss the differences between traditional holiday songs and gospel music. Ask students what types of music are sung to celebrate the holidays in their church or family gatherings. Are the songs sung by a choir? Is the choir accompanied by musical instruments? If so, which instruments are used? Have students share their experiences with the class.(1.1, 1.5)

3. Ask students if they have heard songs by James Cleveland or Kirk Franklin or the female groups Trin-i-tee 5:7 or The Barrett Sisters. Play recordings by these artists for the class. Since the music represents various styles of gospel, ask students to describe what they hear and feel after listening to the songs. Discuss their reactions. Does the music sound more sacred or secular? What other types of music does it remind the student of? (1.4)



4. Point out the differences in a song that is sung by one person as opposed to the same song sung by a choir of mixed voices. How would the song differ if it were sung by an all-female or an all-male choir? If any students sing in choirs, ask them to share their experiences with the class.(1.1)

5. Ask students if they have been to a live concert. Discuss the differences between live and filmed or recorded entertainment. Point out that as audience members in a theater they will be aware of the entire stage, the lights, ushers, noises, and other audience members. However, when watching television or a movie, they see only what the camera focuses on.(1.1)

6. Ask students what they think is appropriate behavior in a theater. How should the behavior differ when attending a live performance as opposed to going to a movie? Stress that performers appreciate attentive, receptive, and

responsive audience members who demonstrate that they are enjoying the show by reacting and applauding at appropriate times.(1.1)

*Number(s) indicate the NJ Core Curriculum Content Standard(s) supported by the activity.

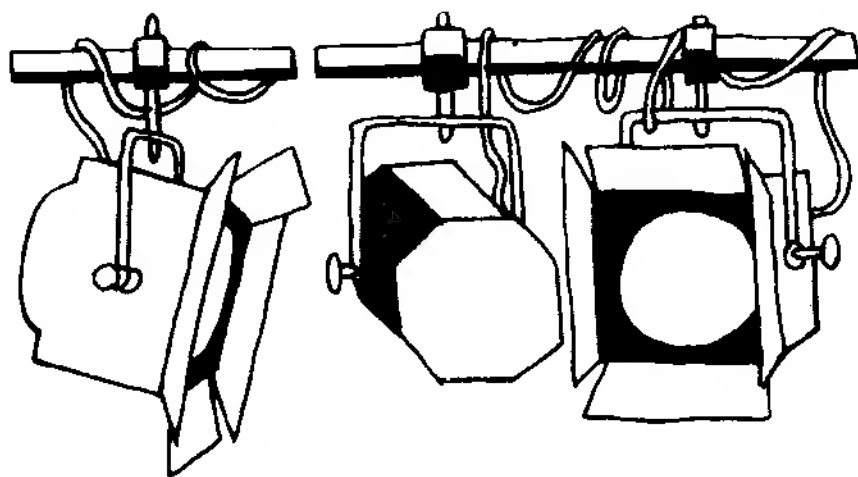
AFTER THE PERFORMANCE

1. Did the students recognize any of the music performed at the concert? Were the songs arranged differently from the way that students had heard them before? Ask students to share their feelings about the arrangement sung at the concert. Have them describe versions of the song heard previously. Where did they hear the songs before? On the radio? In church? Ask each student to list his or her favorite song in the concert. Why did he or she make this choice? Have each student write a brief review of the concert based on his or her observations and reactions.(1.4)*

2. Ask your students to each write briefly about which type of songs they liked best – traditional holiday or gospel. Ask them to also indicate their favorite selection in the concert. Then have students share their choices and the reasons for making them. (1.4)

3. Ask students how the concert differed from hearing music on CDs, cassettes, TV, radio, or film. Did the large space of the theater make them experience the music in a different way? (1.1, 1.4)

4. Ask students how the use of lights at the concert affected what they heard, felt, and visualized. If they were the lighting designer for the show, what would they have done differently? (1.1, 1.4)



5. Plan an international holiday celebration. Let each student bring in holiday songs from his or her culture including any background information on the music. Ask students to share food and any specific cultural garments that are worn during the holiday season. Students can also share with the class any cultural rituals or stories that are practiced or told during this time of the year. (1.5, 1.6)

6. Play a variety of gospel selections for your students, such as songs by Donnie McClurkin, Cissy Houston, James Cleveland, Mahalia Jackson, BeBe Winan, Kirk Franklin, or Aretha Franklin. After listening to the music, ask students to explain any differences in the music of the various artists with regard to style, rhythms, musical accompaniment, and lyrics. (1.1, 1.4)

7. Discuss the themes that are inherent in gospel music. Encourage individuals or groups of students to write their own gospel songs. They may choose to use an already existing melody or create new music. Share these compositions in informal performance with accompaniment, movement, etc. (1.2, 1.3)

*Number(s) indicate the NJ Core Curriculum Content Standard(s) supported by the activity.



TEACHING SCIENCE THROUGH MUSIC (GRADES 6-12)

BY SHARON J. SHERMAN, Ed.D.

Arts education allows students to refine their perceptual, physical, and technical skills by creating music, theater, dance, and/or visual arts. The NJ Core Curriculum Content Visual and Performing Arts Standards say that by the end of grade 12, students will be able to demonstrate originality, technical skills, and artistic expression in the creation, production, and performance of music. They will create music that communicates personal opinions, thoughts, and ideas.

Integrate science and music by teaching about sound. Early elementary students should understand that differences in sound can be produced by varying the way in which objects vibrate. In secondary school, they should be able to demonstrate an understanding of how sound moves through materials. The following activities will help students understand these concepts.

Explain that sound is made when an object receives energy and begins to vibrate. Students can tap pencils on their desks, creating a drumlike sound. Students should understand that when they tap on their desks the energy they supply causes air molecules to vibrate. These vibrations move through the air as sound waves, which are picked up by the ears. Then explain that musical instruments cause air to vibrate. Have students think about how different musical instruments create sound, e.g., strings, brass, percussion, woodwind instruments. Students who play musical instruments can demonstrate how each instrument pro-

duces sound. By changing frequency and amplitude, different tunes and rhythms are created. Students can demonstrate these changes by creating music.

Discuss the four voice types: soprano, the highest female voice; alto, the medium female voice; tenor, the high male voice; and bass, the lowest male voice. Ask students to use their knowledge of science to explain what makes the voice types differ. Play recordings of each voice type in random order and have students identify each. Have them name accomplished vocalists of each voice type.

Integrate science and music by having students study a science topic and write lyrics to show their understanding of a concept. There are many web sites where students can find science songs written by others. At <http://www.transquility.net/~scimusic/lyrics.html>, find songs about space, energy and motion, weather, topics in biology, chemistry, etc. Additional sites are listed below. Or after studying a science topic, have students compose a song to show what they have learned. They can critique each other's work in a class discussion.

Science and Music

<http://ericir.syr.edu/cgi-bin/lessons.cgi/Arts/Music>
<http://www.heptune.com/geosong.html>
<http://www.teachers.net/lessons/posts/1221.html>
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